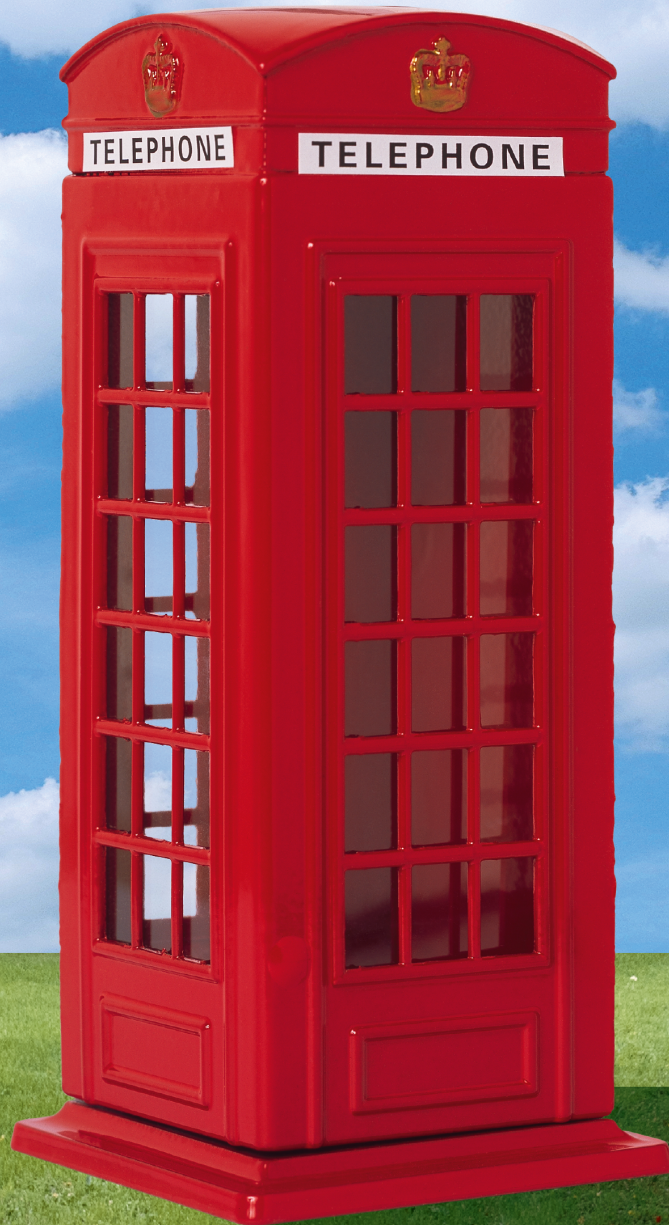


**FESTIVAL
LA GACILLY
PHOTO**

BRETAGNE ⁸³

 **MORBIHAN**



**JUNE 1
OCTOBER 5
2025**

Michel Bouvet - Photos Francis Laharrague, Anita Gallego et Michel Bouvet

SO BRITISH!

FESTIVAL
LA GACILLY
PHOTO

22ND FESTIVAL

SO BRITISH!



**FROM 1 JUNE TO
5 OCTOBER 2025**

PRESS KIT
25 March 2025

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Mayor of La Gacilly

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Chairman of La Gacilly Photo Festival

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AN ETHICAL & ACCESSIBLE PHOTO FESTIVAL



The village of La Gacilly, a commune of 4,000 inhabitants in Morbihan, has always fought to grow its appeal.

Our credo when we created the Festival was simple: to democratise the art of photography by making it accessible to as many people as possible.

As a genuine open-air art gallery, the Festival welcomes some of the world's greatest photographers and continues to raise our town's profile, welcoming over 300,000 visitors.

As in previous years, we are showcasing the talents of photographers from a particular country.

In 2025, we are delighted to be exhibiting ten photographers from England.

Jacques Rocher

Founder and Honorary President of the Festival Photo La Gacilly,
Mayor of La Gacilly

ART AT THE SERVICE OF A VIBRANT & ATTRACTIVE REGION



Where some people see isolated areas, we see a wonderful breeding ground for culture and openness. Since its inception, La Gacilly Photo Festival has had a clear ambition of bringing art into the everyday life of each individual, without any barriers, gates or entry tickets. Offering residents and visitors free access to photographic creativity is a way of affirming that beauty, emotion and reflection are not the exclusive preserve of large urban centres.

Our Festival helps us to live alongside one another better. By taking over the streets and gardens of our village, it is injecting a new energy, serving as a space for encounters and conversations in which photography becomes a universal language and an invitation to join in a dialogue and follow one's curiosity.

But La Gacilly doesn't just welcome art, it uses it as a driver of development. Every year, the Photo Festival boosts the local economy, attracting tens of thousands of visitors who explore our shops and discover our craftspeople and producers. It's a practical way of proving that culture is not a luxury, but a powerful force for vitality in our rural areas.

Finally, La Gacilly Photo Festival is first and foremost an ethical festival. By spotlighting photographers who bear witness to the upheavals across our planet, we are helping to raise awareness of the environmental and social challenges of our era. This year, we've chosen to honour the United Kingdom, a country where photography captures the world with a unique eye, combining critical sensibilities, visual poetry and an often irresistible sense of humour. True to their quirky spirit and taste for a paradox, British photographers bring a playful approach to the contrasts and absurdities of our time, inviting us to reflect while cracking a smile.

Making these messages resonate here, in the heart of our region, means affirming that art has an essential role to play in our shared future. La Gacilly is more than an open-air exhibition, it is a place where images become a driving force for reflection and action.

Thank you to everyone, from near and far, who brings this exceptional event to life. Together, let's continue to make photography a vehicle for emotions, sharing and ethical commitment.

Lionel SCUR

Chairman of La Gacilly Photo Festival

BRINGING PEOPLE TOGETHER AND CREATING WONDER



1st June is approaching, and with it the unique excitement of La Gacilly Photo Festival. Very soon, the village's streets and gardens will become the open pages of a life-size picture book, where each photograph will be an invitation to think, feel and start a conversation.

For over twenty years, this Photo Festival has had one essential mission: to offer everyone free access to photographic art. In a world where images are ubiquitous but often ephemeral, we defend photography that takes its time, photography that is exhibited, contemplated and questioned. Photography that goes out of its way to meet the public, transforming a village into an open-air museum.

It's this meeting of art and rurality that is the soul of La Gacilly Photo Festival. Here, an image is not just something to contemplate, it's something to experience: as you wander through narrow streets, squares and gardens, it engages in a dialogue with the space and the people who discover it. Every year, hundreds of thousands of visitors share this timeless moment, in which the beauty of the act of looking meets the strength of ethical commitment.

But a festival cannot exist without its supporters. La Gacilly is only possible thanks to the passionate work of a team, the unfailing support of our partners, and the invaluable involvement of volunteers and local residents. Thanks to them, and thanks to you, this event continues to exist and evolve, with a constant desire to expand our perspectives and open up new horizons.

We hope this 2025 edition be another opportunity to make discoveries, learn, feel and be forever changed - in short, to bring people together and fill them with wonder.

Enjoy the Festival !

Mélina LE BLAYE

Director of La Gacilly Photo Festival

THE NEED FOR A LIGHT TOUCH



« For most of history, man has had to fight nature to survive; in this century he is beginning to realise that, in order to survive, he must protect it. » Charles III

by **Cyril DROUHET**, Exhibition curator

It is 21 September 2023 and, during his state visit to France, the new head of state of the United Kingdom is confidently taking the floor of the Senate to defend the fight of his life, the fight to protect biodiversity, to promote farming that respects our bountiful earth and to combat climate change. For those who aren't aware, Charles III has always been known for his cutting-edge approach to ecology, and has unhesitatingly published his carbon footprint every year. He instinctively abhors everything that industrial society has engendered: the destruction of nature, anonymous managerialism and growth at all costs. An activist utopian, he advocates for model farms and short supply chains. On his estate at Highgrove House, in Gloucestershire, he lives out these beliefs. Since 1985, he has turned over the 365 hectares of his estate to organic farming, banning GMOs, chemical inputs and synthetic fertilisers. Our blue-blooded protagonist doesn't rail against polluters - he's too polite for that - but he does act to save a part of the planet, his own land, where he has his roots and finds his bearings. This is something that each and every one of us should do to promote a bit of global civic-mindedness.

The climate takes a turn for the worse

Is the King of England an original? He is certainly a contrarian when it comes to the denial that has taken hold of our times. The climate, which was one of our leaders' priorities until recently, has now been relegated to the back burner. It has to be said that an ill wind has swept across our planet, bringing with it a trail of doom and gloom and anxiety-provoking news, which hardly makes us inclined to look to the future with optimism. Ours is an era marked by conflicts in the Middle East and Ukraine, threats to use nuclear weapons, economic tensions, the rise of populism, protectionism, and the arrival of Donald Trump in the White House who, to say the least, is not an apostle of peace and understanding between peoples. Having only just regained power, the 47th President of the United States - a committed climate sceptic - struck fast and hard, freezing environmental subsidies, questioning the reality and seriousness of global warming, redoubling attacks on science and proven facts, prioritising the fossil fuel industry, and ushering us abruptly into a new era of ignorance and uncontrolled artificial intelligence.

Unfortunately, while we wait for pragmatism to return, the natural world is not faring any better and climate change is accelerating. In recent months, mega-fires have once again ravaged Canada, California and parts of Los Angeles, unprecedented floods have submerged Valencia in Spain and Freetown in Sierra Leone, and ever more powerful hurricanes have battered the coasts of Florida and Indonesia, Mayotte and Reunion Island, wreaking havoc on ecosystems and leaving populations distraught. The fault, time and time again, lies with extreme temperatures.

2024 was the hottest year on record since 1850, due to the ever-increasing accumulation of greenhouse gases in the atmosphere as a result of human activity. And temperatures are now averaging over 15°C at the Earth's surface, 0.7°C higher than in 1990.

But should we simply give in to the prevailing pessimism? «Lightness is necessary, otherwise tragedy would be fatal», as the playwright Yasmina Reza likes to say. It's a maxim that we'll be celebrating for the 22nd La Gacilly Photo Festival. We set out our stall for a positive approach to ecology ; we grasped that photography could also be the receptacle for luminous energy ; we gave our Morbihan village a stage by offering it up to photos by exhibited artists, like so many windows open to the world. Continuing to marvel, to be moved, to understand without bias the 21st century's new environmental challenges, to highlight initiatives that contribute to this battered harmony between people and the Earth are all virtues that promote tolerance and optimism.

An England so... exotic

So it's no coincidence that, in these troubled times, we wanted to welcome to Brittany the offbeat viewpoint of our cousins from the other side of the Channel, who so brilliantly sketch our times, sometimes with humour, often with acerbic wit, and always with a great sense of lucidity. This is a fascinating England. We often look far and wide for the exotic. Yet it may be closer than we think, over the cliffs just north of Dover. Between France and Great Britain, there is a long thousand-year history of misunderstandings and enmities, admiration and respect. Probably because the British don't do anything like other people, and especially not like us: they drive on the left, they have their own currency, they vote for Brexit, they play darts, they believe in ghosts and they still have a monarchy. And that's probably why we love them. They have their own uniqueness, their own creativity and that touch of eccentricity that they foster even in the darkest of situations. Because in the land of sober suits and rigid upbringings, flamboyance is cultivated as an art.

Ever since Oscar Wilde walked a lobster on a lead along London's riverbank, we have known that this propensity to defy understanding is nothing new. Winston Churchill knew how to use words and puns to poke fun at his opponents. Monty Python turned zany, provocative humour into a veritable work of art, daring sacrilegiously to cast a mocking eye at the life of Christ and the heroics of the legendary King Arthur. As for Beau Brummell, "the king of fashion", he spent forty-five minutes knotting his tie. At the end of his life, exiled in Paris and harassed by creditors, he would hold imaginary receptions in his maid's room, announcing the phantom guests himself to the empty room. The Beatles, the Rolling Stones and the Sex Pistols have shaken things up, but have always been loyal subjects of His or Her Majesty. English history is full of these personalities who are considered extravagant elsewhere, but who, for a British person, contribute to the identity of a country where the unifying principle of the Crown has always left plenty of room for individuality. After all, irreverence also furthers the ideal of freedom.

So British : the 2025 programme

The British photographers we are honouring this summer have this singular style. They're so British because they know how to cleverly capture a soul: the soul of an era, the soul of a country, the human soul. At La Gacilly, we've always wanted to honour the great masters of photography, and Sir **Don McCullin**, knighted by Queen Elizabeth II, is a legend. Throughout his career, he has placed his lens as close as possible to individuals, to their valour and their fears, their thoughtlessness and beliefs. He didn't photograph the misery of the excluded, he denounced it; he didn't photograph war, he decried its absurdity; he didn't photograph the English countryside or ancient landscapes, he showed their fragility. This retrospective of his work stirs our minds, while leaving intact our capacity to take on a new consciousness.

If mischievousness remains the prerogative of the British, **Martin Parr** is its photographic standard-bearer. For over fifty years, this indefatigable chronicler of English society has cast an implacable, razor-sharp eye over his compatriots, from both modest and more affluent backgrounds. His work is accentuated by a perfectly mastered art of framing (and close-ups), a liking for bright colours, and a skilful use of flash lighting, thanks to which he has freed himself from all stuffy academicism. Where did he find his inspiration? Parr admits that he feels great admiration for an artist who is sadly forgotten today, a genius of the art of mockery who died too soon at the age of 31 in the early 1970s : **Tony Ray-Jones**. At La Gacilly, we'll be introducing you to this ironic observer of the mores of his time, who gave humour its rightful place without ever lapsing into needless cruelty.

These two forerunners of unbridled, light-hearted photography have seen their work emulated. **Peter Dench** likes to examine the contradictions of a society that we believe to be deeply attached to tradition. Crown subjects flock to all the ceremonies laid on for their sovereigns, but find themselves overwhelmed by emotion, in a skilful blend of trashiness and class, absurdity and seriousness, pragmatism and eccentricity. As for **Josh Edgoose**, who is very active on social media, he roams the streets of London in search of the unexpected, favouring vibrant colours, incongruous details and moments of joy and spontaneity. Each of his images is the result of a happy coincidence, and this is the first time his work has been shown in France. « Swinging London » - a permanently effervescent capital - reminds us that a whole genre of untamed pop music was born on the banks of the Thames or in the suburbs of Liverpool and then swept across the world. **Terry O'Neill** witnessed this sizzling, exhilarating revolution. Crucially, he was the photographic confidant of England's enfants terribles, from the Beatles to the Rolling Stones and David Bowie to Elton John, bringing all the artists involved in this new scene before his lens. His images are now iconic, and take us back to a world not so long past.

But British photography can also be proud of the fact that, from its very beginnings, it has set its sights on the wonders of nature. Did you know that the United Kingdom and France share the privilege of being the inventors of the medium ? Although Nicéphore Niepce, from Chalon-sur-Saône, was the first to set an image on a metal plate, it was an English botanist who was the first to develop this technique all the way back in 1843. **Anna Atkins** was a pioneer in this field, and at La Gacilly we'll be presenting some of her cyanotypes, used to create herbariums of spellbinding beauty, which are astonishingly modern when you consider that many contemporary artists are once again using this almost 200-year-old process. A new generation is fiercely defending this heritage that pays homage to nature.

Three women will be featured in our programme. **Gina Soden** has made abandoned places her kingdom to offer us works of rare poetry, exploring manor houses and old mansions that their owners have left behind, disused factories and dilapidated hospitals where nature reclaims its rights. **Cig Harvey** experiments with colours, our sensory experiences and bodies that blend into nature so that she can awaken our senses and stir our need for delicacy. Finally, **Mary Turner** takes a tender look at the marginalised populations of post-industrial England, with an eye reminiscent of Ken Loach's films which places human beings at the heart of all her shots.

2025, the Year of the Sea

Artists shed light on our world and stand witness to a troubled land. 2025 is the Year of the Sea in France, and in June our country will host the major United Nations Ocean Conference. We like to repeat that we are the world's second largest maritime nation, and with this comes responsibilities and duties. Oceans, which cover 70 % of the Earth's surface, are a major regulator of the Earth's climate, absorbing more than 90 % of the excess heat in the climate system caused by massive greenhouse gas emissions. Warmer waters lead to ever more violent hurricanes and storms, as we are seeing today. We must remain vigilant in the face of these alarming facts, and ensure that these maritime areas remain in good health, so that they can continue to perform the balancing acts that allow life on land to thrive. Our Festival will offer its support to this event by showcasing the beauty of the sea and making raising awareness of its challenges central to our programme. Who better than **Laurent Ballesta** to give us a vivid insight into the underwater world's fragile ecosystem ? A multi-talented biologist and photographer, he takes us under the ice of Antarctica, before showing us the ballet of the Polynesian grey sharks and letting us discover the coelacanth, a prehistoric fish that he was the first to immortalise. Then we'll take a refreshing dip with **Robert Doisneau**, whose work extends far beyond Paris and its suburbs. During advertising commissions and family holidays, Robert Doisneau cast his curious, cheeky and benevolent eye over the French coastline. As for **Stéphane Lavoué**, a great portraitist who has become a friend of our Festival, this winter he set off to meet the « Sea Workers », or people whose work is linked to the sea. For this commission launched by the Conseil Départemental du Morbihan, vessel traffic controllers, tugboat captains and fishmongers tell us about their passion and the seas that take skill to face down. Indian photographer **Supratim Bhattacharjee** has worked in the Sunderbans archipelago for many years, and shows us the daily lives of people faced with climate disasters and rising sea levels, phenomena that could soon affect us all if we continue to turn a blind eye to them.

The emotions behind positive ecology

Discovering the world around us so that we can understand it better, with photos that speak to the universal language of emotions, is another mission we have set ourselves. Indefatigable traveller, fashion photographer and member of the Académie des Beaux-Arts **Françoise Huguier** is honouring us with a stopover in La Gacilly for her landmark book published this summer, « Emotive Africa », a tribute to the land she has loved for nearly 40 years. She explores its soul from Mali to Ethiopia, Benin to Mozambique, with shots tinged with poetry and a no-nonsense style of writing.

We'll be staying in Africa, in Tanzania to be precise, to discover the long-term work by **Frédéric Noy**. As part of the Yves Rocher Foundation's photographic commissions focussing on nature sanctuaries in need of protection, he took an interest in a little-known park, Udzungwa, where populations of endemic monkeys threatened by urbanisation live in the heart of a primary forest. The wilderness is constantly shrinking and untouched land is gradually being taken over by human activity. In an essay that is as much documentary as it is artistic, **Axelle de Russé** used infrared technology to view our two inhabited polar worlds, in the North and in the South. We can now see that, faced with global warming, Svalbard and Chilean Patagonia are gradually attracting each other, merging, and suffering from the same ills in the form of rising temperatures and the arrival of mass tourism. We have said it before, but the wilderness is shrinking. A regular contributor to *National Geographic*, **Corey Arnold** proves this very point with this astonishing report on the bears, coyotes and raccoons that venture into our cities in search of food they can no longer find in their original habitat. Such images would make you smile if they didn't convey invasive modernity in all its complexity.

To round off this year's event, as an ephemeral gift to nature and an ode to travel and contemplation, we'll be exhibiting the sensory and aesthetic world of **François Fontaine**, winner of the 2025 Leica Prize for New Environmental Photography. His images, taken when the flowers are in full bloom, are like prints revealing dappled light, magical reflections, the wind in the trees and the blossoming of a new season.

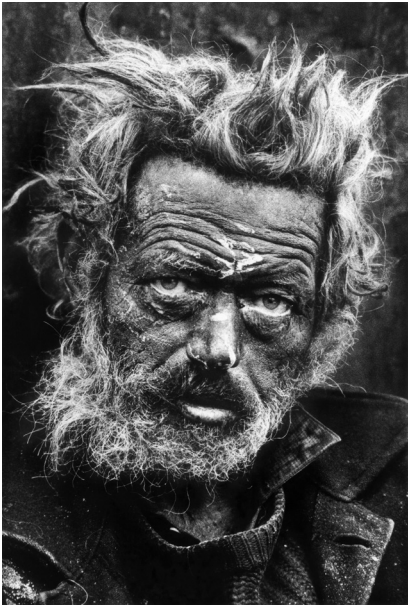
They say joy is contagious. This new edition is a breath of fresh air in a dark age, celebrating life so that we can all love it all the more.

Cyril DROUHET

Exhibition curator at La Gacilly Photo Festival

The background of the image is a stylized Union Jack flag, featuring diagonal stripes of red, white, and blue. In the center, there is a horizontal rectangular box with a black border and a light cream-colored fill. Inside this box, the text "SO BRITISH!" is written in a bold, black, sans-serif font.

SO BRITISH!



© Don McCullin / Contact Press Images

DON MCCULLIN



United Kingdom • Born in 1935

Life, Death and Everything in Between



Don McCullin has a complex relationship with war. He has even said that he chases conflict like an alcoholic chases beer. From Cyprus to Vietnam, Cuba, Cambodia, El Salvador and Ireland, it was as a pioneering photojournalist — alongside the likes of Capa, Jones Griffiths and Burrows — that he elevated the discipline to an art form. His photos enable the general public to stay abreast of what is happening thousands of miles away from home, in photos that shake up public opinion and prick consciences.

Born in 1935 in the working-class district of Finsbury Park in London, Don McCullin began his career almost by chance when, in 1959, one of his photos of « *The Gimmors* » gang was published by *The Observer* after the murder of a policeman. While violence is central to the public's understanding of his work, it is not its sole facet. Alongside his reportage work, Don McCullin took an interest in marginalised populations in his own city, photographing the homeless, migrants and workers. It was here that his social perspective emerged, inherited from his London upbringing. As an early witness to the prevailing misery, he was able to pinpoint breakdowns in the social fabric of his country, the people left behind by industrialisation and the drop-outs of globalisation.

He was knighted by the Queen in 2017, and is one of the few photographers to have received this distinction for his exceptional career. Today, he lives in Somerset and devotes his time to landscape photography. As surprising as it might seem at first, this transition perhaps isn't as unexpected as it seems. In the cloudy skies of the English countryside or the tortured ruins of Palmyra in Syria, Don McCullin continues to see the scars of both history and violence. His photos, even of peaceful places, seem to be laced with gunpowder in an eternal echo of the theatres of war that have irrevocably shaped his gaze.



© Martin Parr / Magnum Photos

MARTIN PARR

United Kingdom • Born in 1952



Tender Albion



Don't be shy to tell Martin Parr he's a bit « kitsch » — he considers it a great compliment! The man who has had as much of an impact on British photography as Cartier-Bresson had in France is now a canonical artist. His inimitable style has inspired hundreds of talented young photographers. « There's no such thing as a perfect photo. But when you go out every morning, that's still what you hope to achieve », he explains in Lee Shulman's film about him "I Am Martin Parr". « I see one of my roles as trying to define what it means to be English. ».

After his early black and white photographs, Martin Parr transitioned to colour, demonstrating that this then-new style was not just for fashion and advertising and could, in fact, be used for art, documentary and creative photography. He turned bright, saturated, cynical and often funny scenes into images. His view of the English middle class was controversial : some viewed it as acerbic criticism of his contemporaries, with more than a dash of contempt. Martin Parr has always denied this, saying « my role is to show things as they are, without embellishment ». His sharp eye is at once affectionate, satirical and humorous, making us cringe and smile in equal measure. This approach has earned him some enmity from his peers. So much so that his admission into the Magnum agency almost caused a split: half of the members threatened to leave if he was accepted, while the other half refused to go on without him. Parr finally became a member in 1994, and helped to rejuvenate the image of this prestigious photographic cooperative.

A true photographer never hangs up his camera. At the age of 73, Martin Parr continues to crisscross beaches, fairgrounds and other public spaces in search of the perfect moment and that imperceptible detail — the one that sums up his fellow citizens' idiosyncrasies and contradictions. « Kitsch » or otherwise, his images can be interpreted on two levels. As well as being funny, they raise questions about identity, the relationship between excessive consumption and its effects on society and the environment, and more besides. His approach is at the crossroads of tenderness, derision and information, creating the instantly recognisable "Martin Parr" style. The true mark of a genius who has shaped a generation.



© Tony Ray-Jones / Science & Society Picture Library

TONY RAY-JONES

United Kingdom • 1941-1972



The English Seen



Tony Ray-Jones is one of those artists who left this world too soon. Despite having lived a mere thirty years, his name is now inextricably linked to English photography. After training at the London College of Printing and then at Yale in the United States, he discovered the vitality of the era's American photography scene, driven by leading street photographers such as Garry Winogrand, Lee Friedlander and Joel Meyerowitz.

Upon his return to the UK, he travelled around the seaside resorts of Blackpool, Margate and Brighton, paying close attention to the details that encapsulated English life at the time : elegant outfits, picnics thwarted by the rain and other little social rituals. His style, characterised by empathy mingled with irony and spontaneity, opened up a new path for photography. He offered a new perspective on his fellow Brits' habits and ways, without ever descending into needless malice. Curious about everything and keen to get off the beaten track, this young photographic prodigy was driven by an insatiable yet methodological photographic appetite, enhancing each of his mischievous shots with flawless artistic composition. At the time, his work was discovered by a young photographer, for whom it proved to be a revelation. That photographer's name ? Martin Parr! Without Tony Ray-Jones, Martin Parr probably wouldn't have found his life's calling.

Tony Ray-Jones died of leukaemia in 1972, aged just 31, leaving behind a brief but already comprehensive and profound body of work that deserves to be spotlighted in France. As is often the case in such circumstances, the value of Ray-Jones' photography was only truly recognised after his death. His contact sheets reflect his desire to capture the « English soul » at both its most trivial and universal. Today, as with many giants of the art scene, his influence continues to grow. Many photographers draw on his legacy, whether consciously or otherwise, to reconnect with the origins of a photographic style imbued with a passion for observing life's little idiosyncrasies.



© Peter Dench

PETER DENCH

United Kingdom • Born in 1972



The Ruling Class



Does Peter Dench like England ? Born in 1972 on the day of its patron saint, St George, he grew up in a country grappling with great change, torn between conservative tradition and aspirations of progress. He was passionate about images and soon turned to documentary photography, travelling around his home nation, from the depths of the countryside to the big cities and all the way to its seaside towns, where the weather takes every opportunity to thwart holidaymakers' plans. His images are of ordinary, comical scenes, like stag parties, village fêtes, pub crawls and overexcited football fans. Clichéd ? Perhaps. But these clichés don't come from nowhere. And Peter Dench never ceases to amaze us, creating something like a cartoon of an England that visitors can only guess at during their trips across the Channel.

His approach is ultra-direct, tinged with irony but always with a kind of affection for his subjects. The contradictions of everyday English life are brought to the fore, creating a clever cocktail of class and « trash ». Through his work, Peter Dench shows us an England that cultivates a mixture of stoicism and eccentricity, where snobbery can rub shoulders with the crudest vulgarity. He has published a number of books, including *England Uncensored* and more recently *Carry On England*, both of which are essential reading for anyone looking to better understand a nation that oscillates between mischief and tradition. His reportage has also been picked up by magazines all over the world, which love his ability to reveal the absurd buried deep within the everyday. He has gone on to become one of the leading visual chroniclers of contemporary England. The strength of his photographs comes from this indefinable mix where the laughter is often through gritted teeth, but always spontaneous. It perfectly encapsulates British humour, wavering between satire and tenderness. Peter Dench undoubtedly loves England. But you've got to be cruel to be kind.



© Josh Edgoose

JOSH EDGOOSE

United Kingdom • Born in 1989



Swinging London



Joshua "Josh" Edgoose's Instagram handle is "Spicy.Meatball". Why ? No one knows. But that's exactly what his photos feel like : tender yet spicy at the same time. A videographer with a strong interest in colour, coincidence and serendipity (his words), Josh Edgoose makes the photographs we wish we could. Under his watchful eye, the everyday, the banal and the commonplace come to life.

And there is no shortage of colour. Seeing England's capital through his eyes is like discovering Kodachrome after decades of black and white film. A hand on a tube rail, feet going down a staircase, a gesture, a smile, a reflection in a window, an improbable encounter: with an insatiable eye for the details the uninitiated can't see, he shows us the diversity and eccentricity of a London rediscovered, capturing the energy of urban life in an exploratory journey through endless vibrations, extreme colours and ephemeral beauty.

For Josh Edgoose, street photography is a way of building on the richness and serendipity that make a city so special. Like a bee in a beehive, he greedily harvests from this giant experimental space. Where London's characteristic grey pallor seems pervasive, he will pick out the glow of an umbrella, a varnished fingernail, a pair of glasses or simply an angle from which an evocative and astonishing composition emerges.

Josh Edgoose has a huge following on social media, particularly YouTube, where his street photography channel has tens of thousands of subscribers. He reminds us that photography isn't just about the moment; it is also a way of seeing, perceiving, handling, processing and thinking about the reality that's right in front of us, and then imbuing it with an intention. In Edgoose's case, that intention is joyful, refreshing, unexpected and deeply humane. And it comes wrapped in plenty of British wit and humour !

**9 BOUT DU PONT
ET PLACE DE LA
FERRONNERIE**



© Terry O'Neill / Iconic Images

TERRY O'NEILL

United Kingdom • 1938 - 2019



Rock Legends



This is a fantasy London. The one we wish we'd known, the bubbling, heightened, delirious world of the early 1960s. Born in 1938, Terry O'Neill experienced it like none other. The boy who dreamed of being a drummer in a jazz club planned to become an air steward so that he could travel to the United States and study the greats of African-American music. As fate would have it, he met the art of photography along the way. At the time, rock'n'roll was sweeping the world, - including Europe - by storm. The Beatles and The Rolling Stones were eager to break with how bands usually came across and performed. They wanted something more natural, more relaxed, more abrasive, and less conventional. And Terry O'Neill was the man for the job, becoming one of the key witnesses to a musical and societal revolution in the process.

His style was direct and spontaneous. He was unafraid to ask his models to pose in unexpected places, or to capture more relaxed moments. Today, that's perfectly routine. But at the time, it was groundbreaking. The world's media, from *Vogue* to *Paris Match*, snapped up his work. Some of his photos even went so far as to shape the identity artists carved into the collective imagination for posterity. Think a glam David Bowie, the electrifying energy of Elton John or a pouting Mick Jagger — all legends who have ultimately gone down in history. At a time when photography was (already) the best way to create a mythos, it transformed these musicians into icons. O'Neill's images are on permanent display in many museums and you can't help but feel a twinge of nostalgia when contemplating his shots.

You wonder whether there will ever be another era of such creative freedom and cultural revolution again, which spawned so many giants. If so, we can only hope that a photographer of Terry O'Neill's calibre is there to immortalise it.



© Anna Atkins / John Paul Getty Museum, Los Angeles

ANNA ATKINS

United Kingdom • 1799-1871



CYANOTYPES



In this Festival dedicated to British photographers, we simply had to pay tribute to a pioneer. Although the French engineer Nicéphore Niépce is generally credited with inventing photography in 1824, Anna Atkins was the first woman to utilize this visual reproduction process. Born in 1799 during the reign of King George III, she was the daughter of a scientist at the British Museum and grew up in an environment where discussions centered on two key concepts : science and technological progress. It was a fertile environment for an inquisitive mind—something she certainly possessed.

At the time, science was a male-dominated field, unlike botany Anna Atkins studied plants and illustrated handbooks until she received her first camera in the early 1840s. She devoted her efforts to the cyanotype, a photochemical process that simplified how light impressions were set in monochrome in an unprecedented way, producing Prussian or cyan blue prints. As well as being a revelation for Anna Atkins, this technique was the link that enabled her to combine her interest in botany with her scientific inclinations.

In 1843, she published *Photographs of British Algae : Cyanotype Impressions*, which is considered to be the first book to be illustrated using photography. Each page of this hand-crafted book was imprinted with a specimen of seaweed displayed directly on paper. The bluish, almost ghostly silhouettes introduced a new dimension to a scientific field that had previously relied solely on hand-drawn illustrations. Thanks to her, they became an artistic language in their own right. Although botanists were enthusiastic about this inventory of species from the start, aesthetes later saw them as a new form of art. This approach remains widespread today, as seen in the work of microscopic photography specialist Spike Walker.

Two centuries later, Atkins' influence is still evident in the work of contemporary artists fascinated by historical techniques and the interplay between slowness, materials, and the artisanal nature of creative practice. Beyond her role as a photography pioneer, Anna Atkins reminds us that careful observation of nature fuels both science and imagination.

YVES ROCHER
FRANCE

📍 GRAND CHÊNE

Our thanks to the J. Paul Getty Museum in Los Angeles and the New York Public Library for providing us with the works in this exhibition.

Exhibition produced with the support of Yves Rocher.



© Gina Soden

GINA SODEN



United Kingdom • Born in 1985

Urbex, when nature reclaims its rights



When British photographer Gina Soden enters an abandoned place, it's always the silence that strikes her first. Then come the cracked walls, broken windows, peeling paint, dusty furniture, and weeds growing wild and unchecked... Rather than fleeing the desolation of these places that everyone seems to have abandoned, Gina Soden makes them her kingdom and canvas for artistic expression. In it, she sees an aesthetic richness and a memory chiselled away by time. The photographer scours Europe in search of haunted castles, dilapidated hospitals, disused factories and abandoned manor houses. Without ever revealing their location, she revisits them in photographic form.

Her approach is not documentary in style. Instead, she prefers to experiment with the composition of these places to bring them back to life almost artificially. Each image reveals a truly painterly aesthetic. But unlike other so-called «urbex» or «urban exploration» photographers, her work is never gloomy or anxiety-provoking. Exhibited in London and Paris galleries, her work prompts us to reflect on the idea of heritage and our relationship with history and obsolescence, whether planned or otherwise.

In an age obsessed with the beautiful, the new, the perfect and the smooth, Gina Soden reflects on decay, decomposition, deterioration and, ultimately, the underlying idea of death — or disappearance, at least. This philosophy and approach have enabled Gina Soden to rescue dying architecture from oblivion, albeit for the briefest of moments. These are places that bear witness to a past that is not fading as quickly as progress is marching on. Her images often show that the end of one thing is always the beginning of another. This poetic quality of transforming abandonment into renaissance is the secret to this London photographer's success.

cewe

📍 RUE SAINT-VINCENT

Exhibition printed with the support of CEWE.



© Cig Harvey

CIG HARVEY



United Kingdom • Born in 1973

Sensory Experiences



You have to make the most of colour. This is what Cig Harvey realised after visiting the ophthalmologist and realising that her eyesight was changing. Then one of her friends made a jarring remark : « Colour isn't real. It's just the way our brain interprets light waves ». For someone who has spent her life playing with colour and who has released books entitled *Blue Violet* and *Emerald Drifter*, that wasn't an easy thing to hear.

Yet one look at this artist's work is enough to prove her friend wrong. In her still lifes and strange, hypnotic compositions, colours are more real than they have ever been before. The artist brilliantly brings out their full primordial identity. Because for our brains, all colours — whether reds, blues or greens — have a taste, a smell and an aura, something indescribable that triggers emotions, reactions and instincts deep inside us. Originally from Devon, England but now living in Maine, USA, Harvey's work has been featured in prestigious collections and is represented by some of the biggest American galleries.

In her world, the quest for colour leads us down a path that re-enchants the everyday and stimulates our senses. Without limiting herself to simple poetic, abstract images, Cig Harvey adds her own reflections. But where we all too often see explanations lacking in thought and conceptual depth, this photographer's books provide accessible and often keenly felt philosophical and scientific musings. As such, her work is fully rounded. Some will only see an aesthetic dimension, while others will immerse themselves in the narrative she provides. In her introduction, she repeats a quote from Matisse that sums up why her photography is so special: « With colour, one obtains an energy that seems to stem from witchcraft ».



© Mary Turner

MARY TURNER

United Kingdom • Born in 1994



England on the Margins



There's the England of Kings and Queens, lords and castles. And then there's the other England, inherited from the Industrial Revolution, mining and the Victorian era. The England immortalised by novelist Charles Dickens and filmmaker Ken Loach. The England of food banks, welfare centres, working men's clubs and dingy pubs; the England that's crumbling on the outskirts of the big cities. These red-brick neighbourhoods, ravaged by economic crises and deindustrialisation, are home to marginalised communities.

This is the England that Mary Turner has been documenting for years. She has been busy capturing the lives of the people we never think about for a number of newspapers, including *The New York Times*. These are the people who live in neighbourhoods that tourists don't visit, people who are overlooked or scorned because of their accent. Mary Turner explores their reality, as she does for the Travelling, Irish and Gypsy communities.

Her work never descends into the miserablism that sometimes blights social photography. She wins the trust of families who are used to feeling unwanted, and refuses to exploit their distress simply to strengthen her images. Sentimentality is banished, too. Her photos are raw, unvarnished and the product of patience and methodical journalism. This is work that puts people at the centre, without twisting the facts or bringing personal prejudice to bear.

It's not the most glamorous form of photojournalism, but it is very important. Its origins lie in humanist photography and the great social photographic surveys of the last century. Seeing and accepting the existence of those on the margins is the first step towards doing them justice. By documenting this marginal England, Mary Turner reminds us that a country is more than just a picture postcard image; it is also, and most importantly, the reflection of the way it treats its most vulnerable citizens.



ENVIRONMENTAL ISSUES



© Laurent Ballesta

LAURENT BALLESTA

France • Born in 1974

Planet Seas



Roald Amundsen, the first man to reach the South Pole and an expert in extreme weather, was fond of saying that « adventure is an explorer's worst enemy ». This is because real exploration can only occur when three principles are in place : thoroughness, planning, and preparation. Laurent Ballesta can testify to this. It would be unfair to label him merely as an « underwater photographer ». A biologist by training and a diver by trade, he was born in the south of France and has been ceaselessly pushing back boundaries for over 30 years, challenging his body's physical limits and the frontiers of the underwater world. His hope is that we can keep pushing a little further into that famous « twilight zone », where the light fades and the abyss emerges.

In 2019, for example, he took part in a 28-day underwater adventure — the maximum time allowed for this type of deep dive — with three other divers, in a craft the size of a train's sleeping cabin. In this extremely confined space, they slept and ate in pressure equivalent to that found in the sea's depths, breathing a Heliox mixture composed mainly of helium and barely 4% oxygen. The expedition sometimes took them to depths of 142 metres over a total of 31 dives. The conditions resembled a spacewalk on the ISS more than anything else.

Combining passion, research and photography is central to this photographer's approach, and he has carved out a place for himself alongside other greats in the field such as Paul Nicklen, David Doubilet and Brian Skerry. His goal is to conduct research that enhances our understanding, fostering a deeper sense of awe and inspiring efforts to protect our increasingly fragile underwater environments. While these environments remain inhospitable and mysterious to humans, they are nonetheless essential to our species' own life on Earth.



© Robert Doisneau / Atelier Robert Doisneau

ROBERT DOISNEAU

France • 1912-1994

Let's Go See the Sea



While he is best known for his Parisian street scenes of schoolchildren in short trousers or a couple kissing in front of Paris Town Hall, Robert Doisneau didn't focus solely on the French capital. He also cast his curious and poetic eye along the French coast, from Brittany to the Côte d'Azur, via Normandy, the Vendée, the Basque country and Languedoc. He travelled on reportage assignments, advertising commissions and family holidays.

A self-proclaimed « rebel of the marvellous », Robert Doisneau set about capturing this coastal world. Fishermen, dockers, holidaymakers and Sunday sailors: all became protagonists in the human comedy that is always present in Doisneau's work. Whether on Parisian cobblestones or Breton jetties, what interested him was people, and his inspiration always had a spark of joy. The rest is just the setting for his work.

His first seaside images, taken in as early as the 1930s, have just as much of that « Doisnesque » quality as his better-known photographs. We see his wife Pierrette as a tiny silhouette on a sandy beach. This work predates more social scenes, such as sardine fishermen returning to port, children collecting shells, or onlookers on a promenade - all of which retain that signature sense of « humanist photography ». His daughters Annette Doisneau and Francine Deroudille have brought this little-known aspect of his work back to the fore.

These photographs allow us to take another look at Robert Doisneau, and to get to know and understand him better. They are also - above all else - a reminder that, beyond the shots that made him famous, he was first and foremost a keen and invaluable witness to a bygone era with a transcendently gentle, carefree ethos. As such, he is and will always remain one of the few essential names in 20th century French photography, both in the city and at the seaside.



© Stéphane Lavoué

STÉPHANE LAVOUÉ

France • Born in 1976

Sea Workers



They are tugboat captains, fishmongers, deep-sea divers, apprentice sailors, fishermen, semaphore specialists, and military riflemen-united by their daily connection to the Atlantic Ocean along the Morbihan coast.

For this year's Festival, which focuses on sea-related issues, photographer Stéphane Lavoué - an acclaimed portraitist and winner of the 2018 Prix Niépce Gens d'Images award - and author Catherine Le Gall embarked on weeks-long journeys to meet those who work at sea. Ten years after their project about food in Brittany, which was also exhibited at La Gacilly Photo Festival, the pair turned their attention to ocean-related professions for a photographic commission from the Conseil Départemental du Morbihan. They travelled the length and breadth of our shores, from Lorient to Vannes, via Étel, Saint-Gildas-de-Ruiz and Groix, to meet those whose work is intrinsically and intimately linked to the sea.

How do they relate to the marine world? What do they love about their constant connection to the ocean? What makes a sea-based profession so unique? Around twenty people took part in photographic portraits, accompanied by a verbatim report that explains who they are and what they feel. In their eyes, you can see determination and a sense of duty, pride and sometimes fatigue. Whether they were born in the region or have come here to work; whether they dive, collect seaweed, make nets or pursue fish; whether they are on the quayside, in the middle of the sea or in hangars, they all convey their passion for their profession and for the environment in which they work every day. After all, each of them must endure harsh winters and occasional storms, working day and night while remaining humble in the face of unpredictable conditions.



Photographic commission carried out with the support of the the Morbihan Departmental Council.



© Supratim Bhattacharjee

SUPRATIM BHATTACHARJEE

India • Born in 1983

Sundarbans, the Wrath of the Ocean



The Sundarbans form a unique delta shaped by the Ganges in south-east India. The region extends as far as southern Bengal and shares a border with Bangladesh. It is home to over 4,100 square kilometres of mangroves covering 102 islands. Of these, 54 are inhabited by 4.5 million people. In 1987, the Sundarbans were listed as a UNESCO World Heritage Site for their exceptional biodiversity.

Yet this fragile environment is exposed to a myriad of imminent dangers. Mangroves, which act as a buffer against storms and tidal waves, are shrinking at an alarming rate. Sea levels are rising inexorably, making the region increasingly vulnerable to climate disasters, exacerbating food and water shortages, and stifling agricultural productivity.

Supratim Bhattacharjee's photos remind us of these unavoidable truths that we still refuse to see. Born in a region of the world that is particularly vulnerable to these tragedies, Indian photojournalist Supratim Bhattacharjee has documented environmental issues and their impact on people since the start of his career. Covering everything from soil erosion to salinisation of water tables and the rising numbers of climate refugees, the titles of his various projects in South Asia set the tone : « War for Water », « Sinking Sundarbans » and « Children in Hell ». Catastrophism? Sensationalism? Far from it, this is realism.

These islands are eroding an alarming pace. Between 2000 and 2020, the Sundarbans lost around 110 square kilometres of the mangroves that act as an essential natural shield for the entire region. It's not a wave but a groundswell: the island of Lohachara, which used to be home to over 10,000 people, was permanently submerged in the 1980s. Its residents were forced to flee.

The world Supratim Bhattacharjee shows us isn't tomorrow's. It's today's.



© Françoise Huguier

FRANÇOISE HUGUIER

France • Born in 1942

Emotive Africa



Françoise Huguier's first real encounter with the African continent occurred in 1989, when she set off in the footsteps of writer and ethnologist Michel Leiris. This rite of passage quickly became a love at first sight experience for Françoise Huguier, who was captivated by the mosaic of people she encountered and photographed with her unique radiance and attention to detail. Since then, from Burkina Faso to South Africa and from Benin to Ethiopia, Françoise Huguier has crisscrossed desert lands, lost villages and great cities vibrating to a soulful, musical rhythm. In Mali, a country she loves deeply, she founded the *Rencontres Photographiques de Bamako* in 1994 bringing to light previously little known great artists: discovering the talent of Seydou Keita and Malik Sidibé, whose work has since garnered international acclaim.

She is a grand lady of photography, renowned both for her work in fashion and for her immensely creative photojournalism, whom we wanted to honour this year. A member of the Académie des Beaux-Arts since 2023, Françoise Huguier is now sharing her love of Africa with us in an exceptional book published by Odysée, from which all the images in this exhibition have been taken. In the book's preface, writer Aya Cissoko pays tribute to her, remarking that « Nothing escapes her trained eye. There's no need for artifice. She doesn't care about posturing or pretence, she knows what she wants and she gets it. Yes, nothing escapes her gaze or lens. What she wants is to undress the world with her camera, to lay it bare. To show it in all its harshness and roughness, unembellished. Her work bears witness to worlds past and present, and gives us a glimpse of the world to come. Françoise Huguier's photographs break down the boundaries of geography, race, class and gender. ». Her images are transformed into real lessons in humanity.



© Frédéric Noy

FRÉDÉRIC NOY

France • Born in 1965

The Lost World of Udzungwa



Tanzania, in East Africa, has 22 national parks. More than 1.5 million people visited the region last year, attracted by the famous Kilimanjaro, Arusha and Serengeti. But only 8,000 went to Udzungwa, in the centre of the country.

Yet it was in these mountains, covered in thick tropical vegetation, that the last specimen of monkey to be discovered was found in the early 2000s, an animal known as the Kipunji (*Rungwecebus kipunji*). But as there are no lions, rhinos or leopards, the tourists stay away. Scientists consider Udzungwa to be one of the most important sanctuaries to protect, as this territory of just 2,000 square kilometres is home to some of the richest biodiversity on the African continent. Its waterfalls, including the 170-metre-high Sanje, naturally irrigate the entire region. As part of a photographic commission from the Yves Rocher Foundation, photojournalist Frédéric Noy - a leading specialist in environmental and geostrategic issues - spent months immersed in this endangered natural space.

While the park's borders aren't disputed, an increase in farming (especially monocultures of sugar cane or rice), a sharp population rise (now almost 70 million inhabitants, compared to 22 million 40 years ago), the domestic migration of Tanzanians coming to take advantage of the rich, fertile land and deforestation for household purposes have all gradually eaten away at its boundaries. 400,000 people live in the immediate vicinity of Udzungwa. And no one can blame an insecure rural population for wanting to farm its land.

So organisations like Mazingira and others are launching multidimensional programmes to educate new generations in agroforestry from primary school onwards, to raise farmers' awareness of more environmentally friendly practices, and to create and maintain green corridors that enable wildlife to move around without coming into conflict with humans. They are also trying to attract more tourists, because the best way to protect land is to give it value.



📍 JARDIN SAINT-VINCENT

This project was funded in partnership with the Yves Rocher Foundation as part of its « In the Name of Biodiversity » photography campaign.



© Axelle De Russé

AXELLE DE RUSSÉ

France • Born in 1978

Polar Attractions



At the very tip of the globe, in the Svalbard archipelago located more than 1,000 kilometres from the pole itself, is the northernmost town on the planet: Longyearbyen. Lost in the middle of the Norwegian Arctic, it is populated by adventurers, miners and scientists, and is regulated by the two polar seasons: day and night. It is in remote areas such as this that global warming is most keenly felt. Since 1960, the temperature has risen by 8°C in winter and 6°C in summer. How is the little town holding up? Who are these men and women on the front line of the inevitable?

At the other extreme, in Chilean Patagonia, lies the southernmost city in the world : Puerto Williams. At first sight, it appears to be the exact mirror image of its northern sister, only in the subantarctic. The small wooden houses, which seem perched on the flanks of the mountain, provide shelter to around 2,000 inhabitants. Once home to the Yahgan people and now a maritime base, this land is populated by fishermen, the broken-hearted and the last descendants of the aboriginal people. Isolated from everything, as if frozen in time, it looks at its Argentinian neighbour Ushuaia with the pride of those who live in extreme places and more than a little envy. The local authorities are looking to develop the tourism industry and make a small profit from a not inconsiderable windfall. As elsewhere, the effects of global warming are making themselves felt. Snow is becoming increasingly rare, the Beagle Channel glaciers are visibly melting, and the much sought-after spider crabs are moving further and further away from the coast in search of colder waters.

In this photographic essay, which is both documentary and artistic in nature, photographer Axelle de Russé plays on the chromatic similarity between the two poles affected by climate change, stating « The darkness of the photos is intended to express the evanescence of a fragile, endangered world. I also tried to suggest warming and the sensation of heat using infrared to highlight what is not perceptible to the human eye by transforming the image's colourimetry. When the picture is taken, the « hottest » points turn magenta. »



FONDATION YVES ROCHER
POUR LA NATURE
RECONNUE D'UTILITÉ PUBLIQUE

JARDIN DU RELAIS POSTAL

Axelle de Russé is the 2024 winner of the Yves Rocher Foundation Photo Prize in partnership with Visa pour l'Image. She was awarded €8,000 for this work, which is on show in its entirety for the first time here at La Gacilly.



© Corey Arnold

COREY ARNOLD

United States • Born in 1976

Animals in the City



Although a photographer, Corey Arnold is first and foremost a man of the sea. Growing up on the northwest coast of the United States, he spent his childhood exploring the world of fishing with his father. He even became a professional fisherman himself, first in the Bering Sea, then in Bristol Bay, where he hunted crabs and sockeye salmon. He has been chronicling the realities of this profession through his photography for a long time. His book *Fish-Work : The Bering Sea* is a testament to this harsh and fascinating world that feeds the planet, populated by individuals hardened by the icy waves of these northern waters. In this exhibition, however, he takes us across dry land to meet the wildlife that has settled in the urban environment.

Everywhere on the planet, natural areas are receding and the buffer zones between nature and man are shrinking. And so the two intersect, sometimes provoking conflict but often enjoying a harmonious coexistence. With an inquisitive and often amusing eye, Corey Arnold explores our cities, revealing surprising visits from animals of all kinds, right where you least expect them. Through this series, he highlights an indisputable fact that we forget a little too often : the wonderful capacity for adaptation shown by animals that walked the Earth long before we did, some of whom are disappearing as a result of human activity.

Behind Corey Arnold's images - which, it should be pointed out to sceptics, are not the product of artificial intelligence - we spot animals such as foxes, wolves and bears in search of food, shelter or simply somewhere to live. This thought-provoking work makes us think twice about the boundary between the « civilised » and the « wild ». And, ultimately, it echoes his work on fishing, where humankind takes on the role of a noisy and hungry temporary guest in increasingly fragile oceans.



© François Fontaine / Agence VU

FRANÇOIS FONTAINE

France • Born in 1968

Eden



These photographs are an ode to travel, contemplation and wonder, and they come in a very special form that is simultaneously poetic, gentle, and nostalgic. It's hardly surprising, then, that François Fontaine, a PhD in Art History and member of the *VU* agency, received this year's Leica Award for New Takes on Environmental Photography.

For the last twenty years, he has been producing chromatic series inspired by Eastern cultures. This time, he travelled across Japan from south to north, following the country's springtime bloom season.

From the city of Kagoshima, he traveled up the islands of Kyūshū and Honshū, reaching as far as the sacred city of Nikkō. He focused on parks, gardens, shrines, and places of pilgrimage, aiming to capture the emotions evoked by nature's transformation in his images.

He immersed himself in a sensory and aesthetic world that is as moving as it is thought-provoking. In Japan, nature is imbued with mystery and magic. Animals seem to emerge from a haiku or a children's tale, and the stylized, colorful plants from a Japanese print.

By sharing the ancestral custom of hanami, which consists of contemplating the beauty of flowers, mainly cherry blossoms, he allowed himself to be immersed in the softness of spring and the splendor of the blooms in order to capture nature's elements and their details : the play of light in the foliage, the graphic shapes in the branches, the colorful textures on the waterlogged ground, and the reflections of trees on the ponds.

Prévert said that « life is a cherry, death its stone and love the cherry tree ». A Japanese writer once said that the cherry blossom, blooming in the spring sunshine, encapsulates the spirit of his people. François Fontaine gives us this ephemeral gift of nature.

📍 JARDIN DE L'AFF

François Fontaine is the 2025 winner of the Leica Award for New Takes on Environmental Photography, with support from *De l'Air* magazine. The exhibition is being produced by Leica, which is celebrating its 100th anniversary this year and which also supplies the winner with photographic equipment.





**CULTURE:
A UNIVERSAL RIGHT**



© Eric Frotier De Bagneux & Collège Saint-Anne (La Gacilly)

MORBIHAN SECONDARY SCHOOL PHOTO FESTIVAL

14th FESTIVAL

POP NATURE : A British View of Vibrant Nature



The United Kingdom has always been a fertile ground for artistic boldness and revolutionary cultural movements. From the Swinging Sixties to the Pop Art wave via the psychedelic effervescence of the 1970s, the British have brought a colourful, quirky energy to the world of art and design.

It is in this spirit that Pop Nature takes shape - a vibrant and rhythmic exploration of nature through the eyes of middle school students. Like a modern reinterpretation of English gardens, which are at once controlled yet abundant, this exhibition captures nature at its most vibrant, where colours explode and shapes break free from convention.

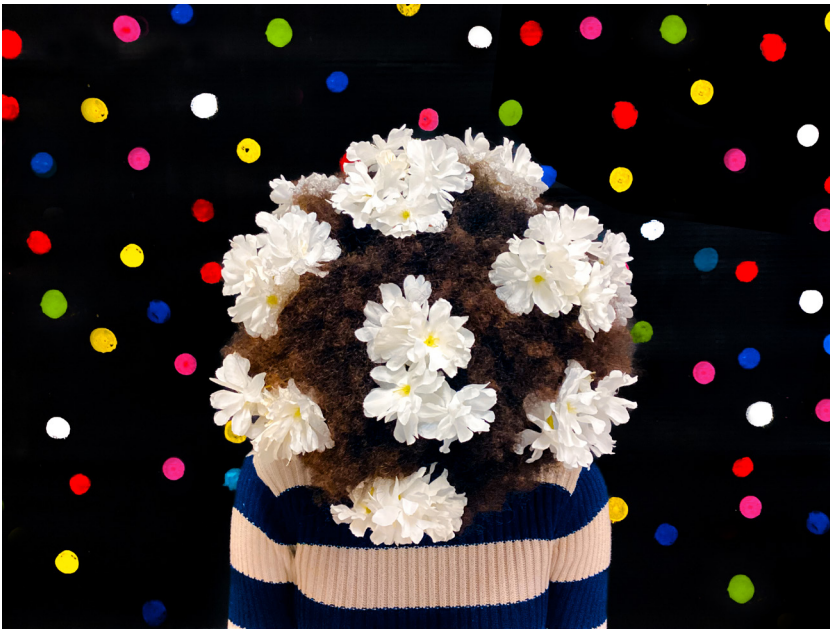
From the music of The Beatles to the colourful works of David Hockney, Britain's influence has always combined carefree fun with exuberance. Pop Nature draws on this joyful aesthetic to reinvent the natural landscape as a sparkling, almost surreal world where green is no longer simply green but fluorescent, where flowers dance under neon lights and where reality is tinged with a gentle eccentricity.

Through this exhibition, young artists offer a liberated, uninhibited vision of the living world, paying tribute to a re-enchanted natural wonderland that evokes vibrant energy and creative effervescence. In this visual journey melding poetry and psychedelia, nature becomes a feast for the senses.



LES HALLES

Produced with and supported by
the Morbihan Departmental Council.



© Émilie Teulon & Collège Romain Rolland (Pontivy)

A YEAR-ROUND EDUCATIONAL PROJECT



This project, made possible through a partnership between the Morbihan Departmental Council and the La Gacilly Photo Festival association, brings together 16 public and private schools in the department each year around an annual educational program focused on discovering photography.

Guided by eight professional photographers, these 16 public and private middle schools in Morbihan participating in the initiative will work throughout the 2024-2025 school year on the theme *Pop Nature*.

From subject analysis and synopsis development to shooting, editing, and writing captions, the students will become the authors of an exhibition fully integrated into the program of the 22nd edition of the La Gacilly Photo Festival. Their work will also be exhibited in Austria in 2026 during La Gacilly-Baden Photo Festival, echoing the creations of young Austrians who have worked on the same topic.

The mentor photographers :

Bettina CLASEN, Éric FROTIER de BAGNEUX, Hervé LE RESTE, Fred MOURAUD, Aude SIRVAIN, Émilie TEULON, Pauline TEZIER, Cédric WACHTHAUSEN.

The secondary schools involved :

Gilles Gahinet (Arradon), Saint-Gildas (Brec'h), Sainte-Marie (Elven), Saint-Tudy (Groix), Émile Maze (Guémené-Sur-Scorff), Îles du Ponant (Houat), Sainte-Anne (La Gacilly), Sainte-Anne (La Trinite-Porhoët), Saint Louis (Lorient), Tréfaven (Lorient), Madame de Sévigné (Mauron), Jean Rostand (Muzillac), Anne Frank (Plescop), Beaumanoir (Ploërmel), Romain Rolland (Pontivy), JeanLoup Chrétien (Questembert).



MORBIHAN

SUPPORTING CULTURAL AWARENESS



EDUCATION & ACTION FOR CULTURE:

To help the public explore the exhibitions, the La Gacilly Photo Festival team is continuing its educational and awareness-raising initiatives aimed at as many people as possible, including children.

EDUCATIONAL OPPORTUNITIES:

With a view to introducing young people to photography and the themes of the Festival, we provide a range of educational resources for schools and youth organisations:

- Educational packs for primary and secondary schools to help users prepare for their visit, explore the exhibitions and get the most out of their experience,
- Educational tools to help you explore the Festival independently,
- A la carte cultural education options for every age group (from primary to secondary),
- Occasional opportunities for children to meet the photographers during the Festival's inauguration.

INDEPENDENT LEARNING TOOLS: EXPLORING THROUGH PLAY

The Festival provides two free learning tools to enable visitors to explore the exhibitions independently in a fun way:

- Photo Rally : Use the game booklet to examine the exhibitions in detail and see them in a new light,
- The Zoom-Zoom bag : Use this bag with a host of games and accessories to explore the exhibitions in an entertaining way, at your own pace.

An independent learning space: Come and relax, test your knowledge and see what you've learnt from the Festival in an open-air space for friends and families of all ages.

General public and schools

These tools are provided to visitors at the Welcome Area & Shop located on Place de la Ferronnerie. Booking is mandatory for groups only. Free to hire on presentation of ID.

OUR TOURS & WORKSHOPS:

DISCOVERY TOUR - 1 HOUR

Discover the magic of La Gacilly Photo Festival through an immersive guided or storytelling tour combining art and environmentalism. In addition to admiring inspiring works in the open air, take a behind-the-scenes look at the creative process by exploring the perspective and approach of photographers who capture the beauty and challenges of our world.

*Booking is essential (see the website for information)
General public and schools*

CYANOTYPE WORKSHOP - 1 HOUR 30 MINUTES

Dive into the fascinating world of cyanotypes, an age-old photographic technique in sublime shades of blue! At this fun and fully accessible workshop, visitors of all ages can learn the basics of photography while creating their own unique images. A creative, family-friendly experience.

*Booking is essential (see the website for information)
General public and schools*

TOUR + SEMI-INDEPENDENT WORKSHOP - 1 HOUR 45 MINUTES

This new format for school visits and workshops is a fun and creative way to explore the 22nd Festival's programme and a variety of themes.

*Booking is essential (see the website for information)
Schools only*

Booking essential:

reservations@festivalphoto-lagacilly.com
02 99 08 68 00



**AN INTERNATIONAL
FESTIVAL**

LA GACILLY-BADEN PHOTO FESTIVAL



© Tamara Dean / Festival Photo La Gacilly-Baden

Since 2018, the La Gacilly Photo Festival has incorporated an international element, finding its second home in Baden, Austria. This imperial spa town nestled in a beautiful natural landscape 30 kilometres south of Vienna similar to La Gacilly, as it embraces a sustainable outlook on the environment and a deep love of art.

While the 22nd La Gacilly Photo Festival in Brittany unveils its "So British" programme this summer, La Gacilly-Baden is opening its eighth Festival presenting the entire 2024 "Australia & Other Perspectives" programme in a brand new layout.

This gives photographers a second opportunity to showcase their work and meet a new audience within a framework that guarantees their rights and remuneration.

Both Festivals are managed by associations and work together on artistic and cultural education projects. They pool their efforts to reduce their environmental impact, for example by reusing the photographs produced for both editions.

Last summer, the seventh La Gacilly-Baden Photo Festival attracted around 300,000 visitors, bringing the total number of visitors across both festivals to 600,000 over two years in Europe.

La Gacilly-Baden Photo Festival
12 June > 16 October 2025
8th edition – Australia & New World

Lois LAMMERHUBER,
Director of La Gacilly-Baden Photo Festival

Florence DROUHET,
Artistic Director of La Gacilly-Baden Photo Festival

A bright yellow sunburst pattern with multiple rays radiating from the center, set against a white background. The rays are of varying lengths and angles, creating a dynamic, energetic feel.

EVENT PROGRAMMING

SCHEDULE



Throughout the summer, the Festival invites you to explore its programme through other artistic forms. It has a lively schedule of meetings, discussions, screenings and live shows, held in synergy with local artists.



© Emma PESTRE / Festival Photo La Gacilly 2024

The inaugural weekend is 7-8 June 2025 :

To mark the opening of the Festival, on Saturday, 7 and Sunday, 8 June 2025 we are holding a special weekend of events with the photographers from the 22nd Festival. It includes exhibition tours, book signings and conferences.

Weekend of 20 to 21 September 2025 :

For the seventh year running, La Gacilly Photo Festival is offering a series of events to coincide with the European Heritage Days.

See our full programme of upcoming events on our website :
www.festivalphoto-lagacilly.com

The background of the image is a bright yellow sunburst pattern. It consists of numerous triangular rays of varying lengths radiating from a central point, creating a dynamic and energetic visual effect. The rays are set against a white background, which makes the yellow stand out prominently.

THE ASSOCIATION AND ITS VALUES

LA GACILLY PHOTO FESTIVAL, A VILLAGE WITHIN IMAGES



22 YEARS OLD

**4 MONTHS OF EXHIBITIONS
EVERY YEAR**

A FREE FESTIVAL, OPEN TO ALL

**MORE THAN 300,000
VISITORS OVER THE SUMMER**

**800 LARGE-FORMAT PHOTOS
ON PUBLIC DISPLAY**

**OVER 20 INTERNATIONAL
PHOTOGRAPHERS EXHIBITED
EACH SUMMER**

**OVER 4000 PUPILS TAKING
PART IN THE MORBIHAN
SECONDARY SCHOOL
PHOTO FESTIVAL**

**AN INTERNATIONAL FESTIVAL:
LA GACILLY &
LA GACILLY-BADEN (AUSTRIA)**

**5.4 MILLION VISITORS
SINCE 2004**

**OVER 400 PHOTOGRAPHERS
EXHIBITED SINCE 2004**

Created in 2004, La Gacilly Photo Festival has become Europe's largest open-air photography festival, welcoming over 300,000 visitors. Over four months every summer, the Breton village of La Gacilly is transformed into a real-life open-air exhibition gallery that is accessible to all, free of charge.



© Michel SEGALOU / Festival Photo La Gacilly 2024

Since 2018, the Festival has incorporated an international dimension by heading to Austria each year for La Gacilly-Baden Photo Festival.

Ever since it was founded, La Gacilly Photo Festival has been committed to environmental and social issues, and its ambition to move people, raise awareness and share ideas in the hope of creating a more ethically minded world continues to grow.

**DISCOVER LA GACILLY
PHOTO FESTIVAL:**



A VILLAGE OVERFLOWING WITH IMAGES



AN EVENT AIMED AT AS MANY PEOPLE AS POSSIBLE, WITH A COMMITTED PROGRAMME

As an event for friends, families, and people of all generations, La Gacilly Photo Festival welcomes a wide variety of visitors each summer. The streets, alleyways and gardens of La Gacilly become open-air galleries that are fully accessible, as the photographs featured part in the Festival are placed in the heart of a living and breathing space that is constantly in motion.

TO MOVE, RAISE AWARENESS, AND SHARE IN THE HOPE OF A MORE RESPONSIBLE WORLD - this is the mission of the La Gacilly Photo Festival. True to its purpose, it explores new themes each year through an artistic and aesthetic approach, reflecting emerging societal trends.

La Gacilly Photo Festival echoes the issues that occupy all our minds, and challenges the way we look at the world by exhibiting the work of committed photographers. Here, the work on display helps us to come up with new meanings, live differently, reinvest in our relationships and reevaluate what's truly essential. Through a universal language and a culture rooted in images, it contributes to the development of a collective imagination and consciousness.



©Jean Michel NIRON / Festival Photo La Gacilly 2024



©Michel SEGALOU / Festival Photo La Gacilly 2024

A PROGRAMME THAT CELEBRATES ARTISTIC EXCELLENCE

Since 2004, almost 400 of the most prestigious photographers have been exhibited, including Sarah MOON, Jacques HENRI LARTIGUE, Yann ARTHUS-BERTRAND, Claudia ANDUJAR, Elliott ERWITT, Robert DOISNEAU, Seydou KEÏTA, Karen KNORR, Sebastião SALGADO and Josef KOUDELKA.

The Festival supports photography by reaffirming the important role of photographers, defending their rights and remuneration, and supporting creation and distribution.

A FULLY COMMITTED FESTIVAL

Each year, a dual theme is developed, combining a focus on contemporary creation specific to a country or continent (2024 Australia) and offering a social and environmental focus.

By addressing these major themes through an artistic and aesthetic approach, the Festival resonates with everyone's concerns. For over 20 years, La Gacilly Photo Festival has been a vehicle for informing, raising awareness and encouraging the general public to actively support environmental and societal issues through its exhibitions and photographers' work.

The knowledge of people all over the world in service of a humanist vision of society, is at the heart of the association's mission. For four months, the Festival is open to all, with no tickets or entry requirements. The general public constituted a significant portion of the 300,000 visitors who were able to explore the 2024 Festival. In addition, the association is stepping up its outreach efforts through its engagement team, which develops a wide range of cultural learning projects throughout the year.



© Gwénaële ROBIN / Festival Photo La Gacilly 2024

A VECTOR FOR COHESION & DEVELOPMENT

Throughout Brittany, and at both national and international level, the La Gacilly Photo Festival is recognised as a foundational cultural event that contributes to its region's development and influence.

Supported by an association that brings together public and private partners who are loyal and sincerely committed to shared values, the Festival contributes to a virtuous development model as a meaningful event that fosters local cohesion and appeal.

ARTISTIC NETWORKS & CO-CONSTRUCTION WITH CULTURAL REPRESENTATIVES



Co-constructing and working together: the Festival association aims to encourage synergies and cross-fertilisation by sharing skills and experience within artistic networks, and setting up projects in collaboration with other regional and national cultural operators. We have become a collective force so that we can serve and defend photographic creativity better while embodying a policy for local audiences.

LE COLLECTIF DES FESTIVALS:



As a member of the Collectif des Festivals since 2011, the Festival association shares its thoughts and actions regarding the environmental and social issues it examines when other cultural events are organised in Brittany.

www.lecollectifdesfestivals.org

UNE TRAVERSÉE PHOTOGRAPHIQUE EN BRETAGNE:



The Festival is part of Une Traversée Photographique en Bretagne event, which has taken place annually since 2023. Bringing together a range of operators offering a summer programme of contemporary photography, this event gives audiences the chance to travel and mingle throughout Brittany.

www.traverseephotobretagne.fr

ART CONTEMPORAIN EN BRETAGNE:



Created in 2002 for organisations working in contemporary art in the region, the a.c.b network evolved in 2021 to encompass professionals and people involved in the sector in Brittany.

The aim of the association is to implement a cooperative approach to structuring and developing the contemporary art world in Brittany.

www.artcontemporainbretagne.org

RÉSEAU LUX:



Founded in 2024, the LUX Network is a national professional network of specialist photography festivals and fairs. Its aim is to bring professionals together, share tools and communicate about the respective programmes. It is in constant contact with the French Ministry of Culture to ensure it is able to support cultural operators.

Today, the network has around thirty members, including La Gacilly Photo Festival.

<https://reseau-lux.com>

SUSTAINABLE DEVELOPMENT NETWORKS



The La Gacilly Photo Festival is part of a collective effort to bring together professionals who share a concern for sustainable development and solidarity.

LE COLLECTIF DES FESTIVALS:



La Gacilly Photo Festival has been a member of the Collectif des Festivals since 2011. This association encompasses around thirty festivals in Brittany, all of which have signed the Charter of Festivals Committed to Sustainable Development and Solidarity in Brittany.

www.lecollectifdesfestivals.org

MORBIHAN TOURISME RESPONSABLE:



Created over 20 years ago, Morbihan Tourisme Responsable is a network of professionals who share a belief in sustainable tourism for the Morbihan region, its inhabitants, their businesses and partners, and visitors.

<https://morbihan-tourisme-responsable.bzh>

1% FOR THE PLANET:



This not-for-profit organisation connects sponsors and companies with associations leading projects, so that it can accelerate donations supporting the environment. The La Gacilly Photo Festival association has been approved as a recipient of donations since 2019.

www.onepercentfortheplanet.fr

RÉSEAU PRODUIT EN BRETAGNE:



La Gacilly Photo Festival is committed to the Produit en Bretagne network, which contributes to Brittany's economic and cultural vitality in a way that promotes ethical values and solidarity. This network also fosters the development of employment opportunities and aims to enhance the social responsibility of its members.

www.produitenbretagne.bzh/le-reseau

USEFUL INFORMATION



La Gacilly Photo Festival is open from Sunday, 1 June to Sunday, 5 October 2025.

La Gacilly Photo Festival offers you the chance to visit exhibitions that are entirely open to the public and located outside in public open-air spaces, which offer an ideally peaceful setting for contemplating the photography on display.

Allow at least one day to visit all the exhibitions.

We recommend that visitors start their day at the Welcome Area & Shop, where they can find all the information they need about the Festival and obtain a programme map showing all the exhibitions and activities on offer.

© Michel SEGALOU / Festival Photo La Gacilly 2023



WELCOME AREA & SHOP

Place de la Ferronnerie
Open 7 days a week
From 10 am to 6 pm
in June and September
From 10 am to 7 pm
in July and August

Information about exhibitions,
tours, workshops, independent
learning tools, the programme map
and related products.

TRANSPORT

Situated in southern Brittany, between the cities of Rennes, Vannes and Nantes, La Gacilly is a lively town that has managed to strike a balance between a modern economy and respect for nature.

 1 hour from Rennes / Vannes / Nantes

 2 hours 30 minutes from Paris

Shuttles are provided from Redon station.



Please consider car-pooling to reduce your carbon footprint. Visit our Tribulive car-pooling platform : <https://tribulive.mobi/fr/events>

EXHIBITION CATALOGUE

The 22nd Photo Festival is publishing a bilingual French-English catalogue about the entire programme.

The catalogue is available at the Welcome Area & Shop on Place de la Ferronnerie, the La Grande Évasion bookshop on Rue La Fayette and the Tourist Bureau.

Available from 1 June 2025.

OUR PARTNERS



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RÉSEAUX NETWORK



The 22nd Festival is also brought to you thanks to support from :

OUR TECHNICAL PARTNERS:

Offset 5 • Europcar • Meta France • Partition Architecture • Agence Concept Décoration • PixTrakk • IMAYE Graphic.

OUR CORPORATE PARTNERS:

Les Champs Libres • Fondation Yves Rocher • Ciné Manivel • Artémisia • Théâtre Équestre de Bretagne • Librairie La Grande Évasion • Comité des fêtes de La Gacilly • La Main Fraternelle • Fonds de dotation Trajectoires • Les Musicales de Redon • Galerie Albert Bourgeois de Fougères Agglomération • Centre Social Ti Mozaik de Guer • Mission Locale du Pays de Redon et de Vilaine • Réseau Canopé.

Not forgetting the festival visitors, members and volunteers who support us and return, summer after summer.

FESTIVAL LA GACILLY PHOTO

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